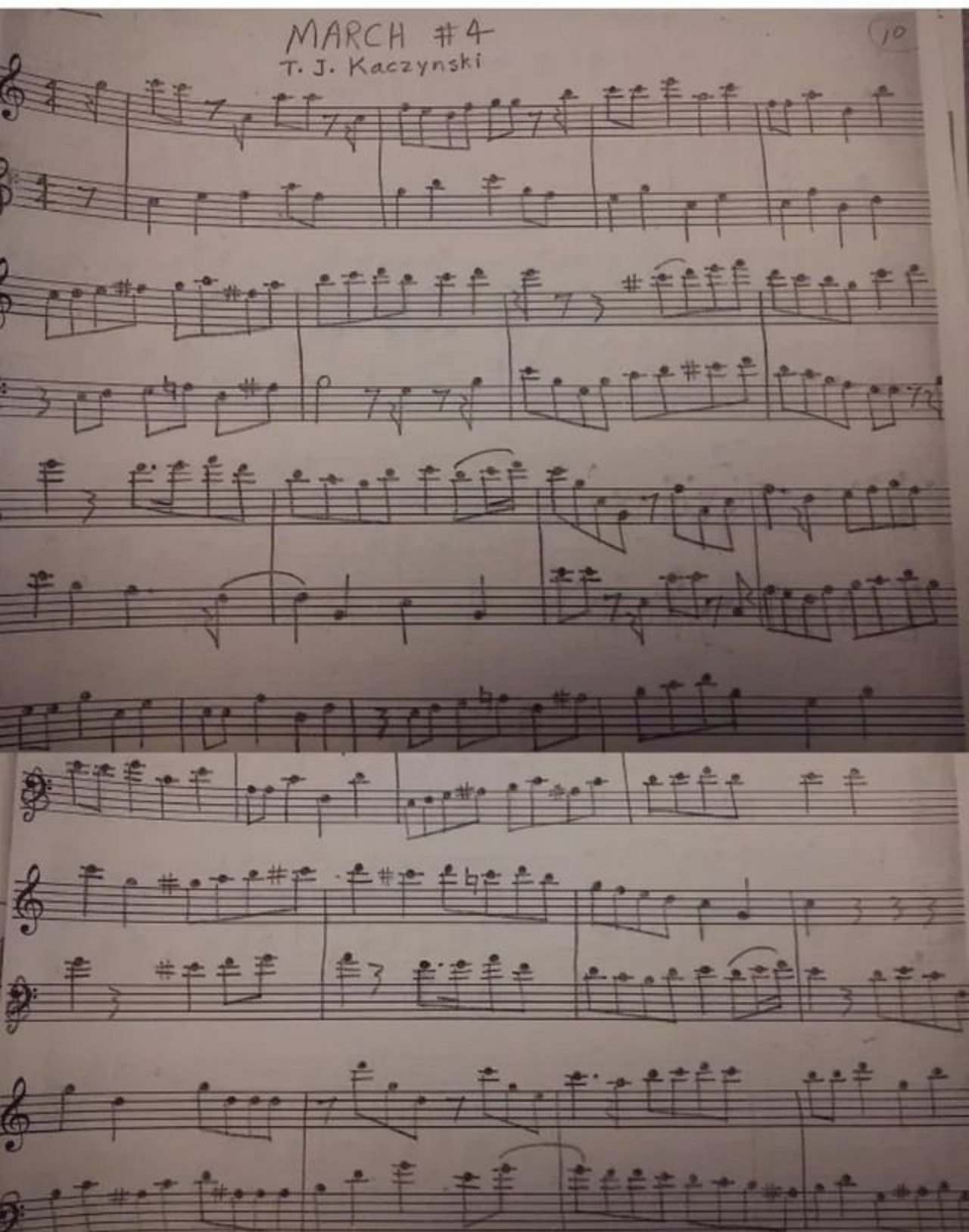
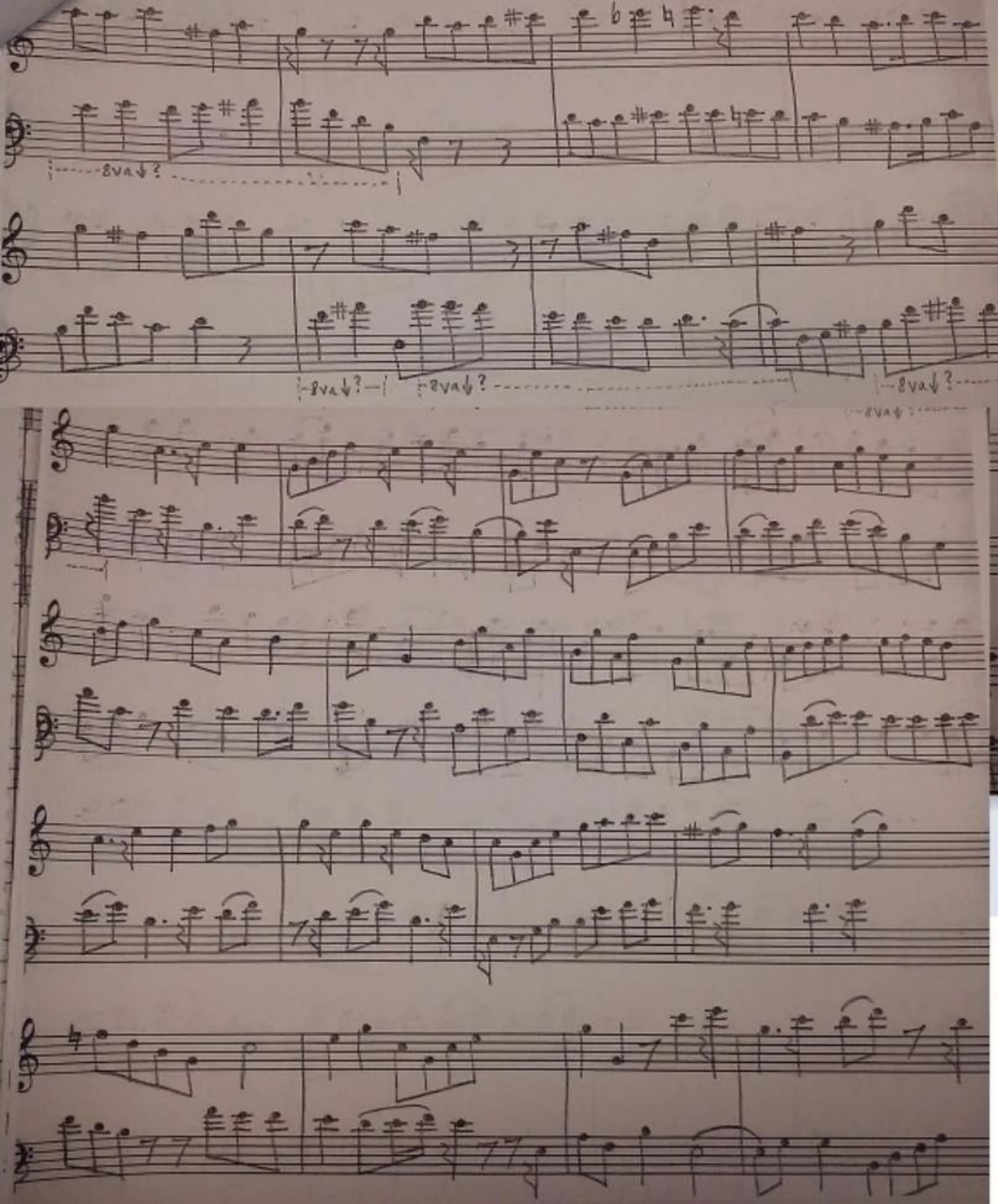
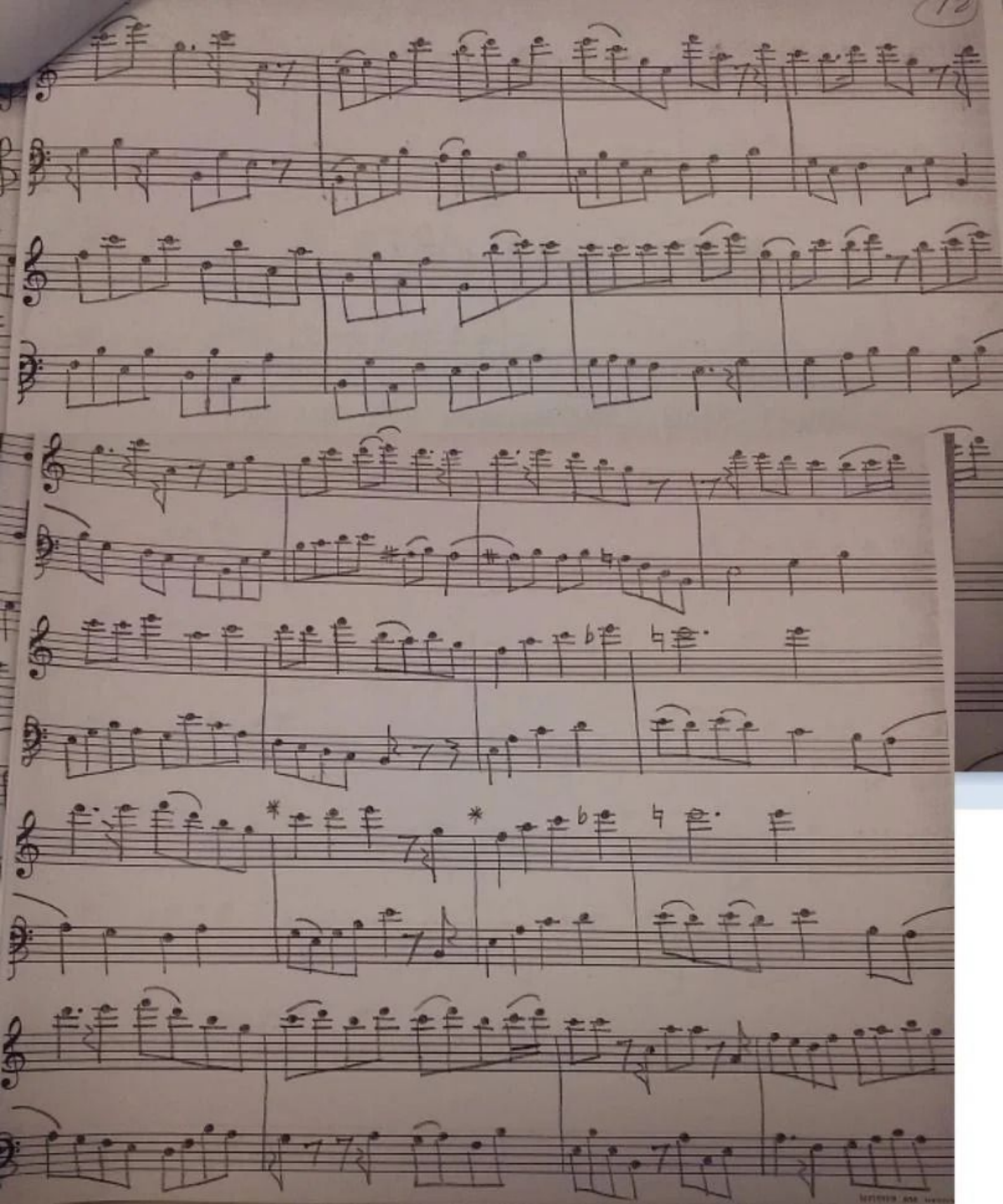
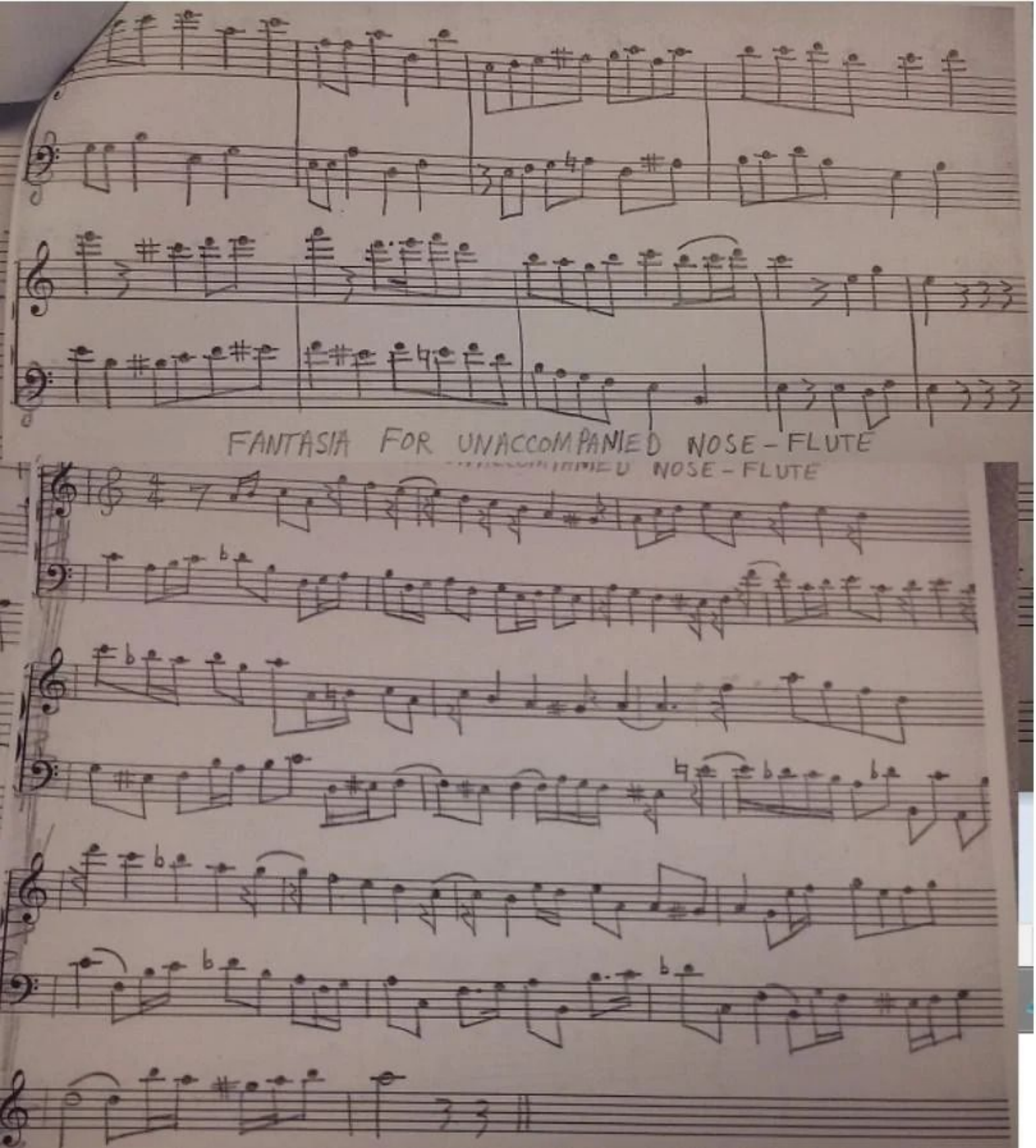
MARCH #4

T. J. Kaczynski




8va?
8va?
8va?
8va?

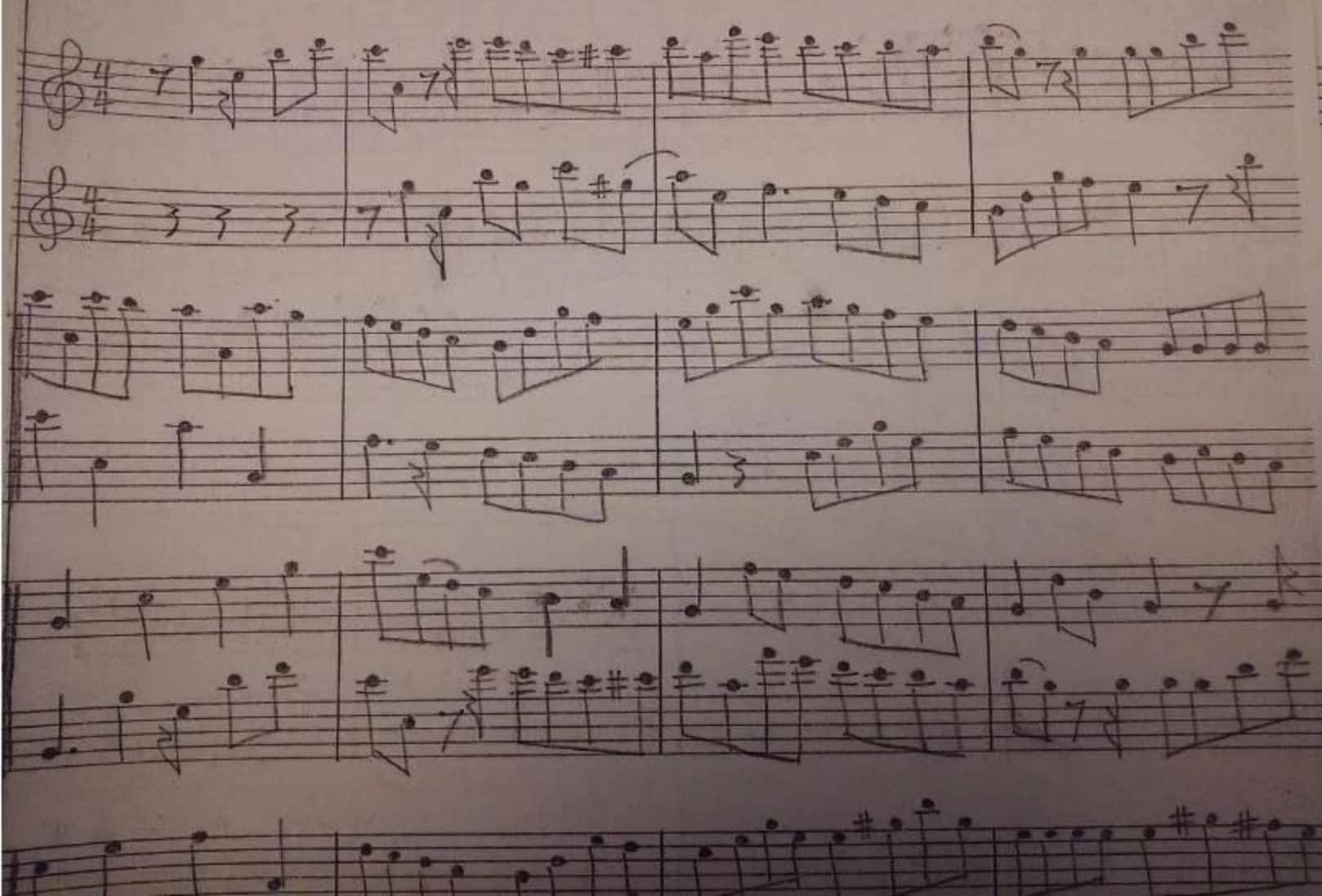


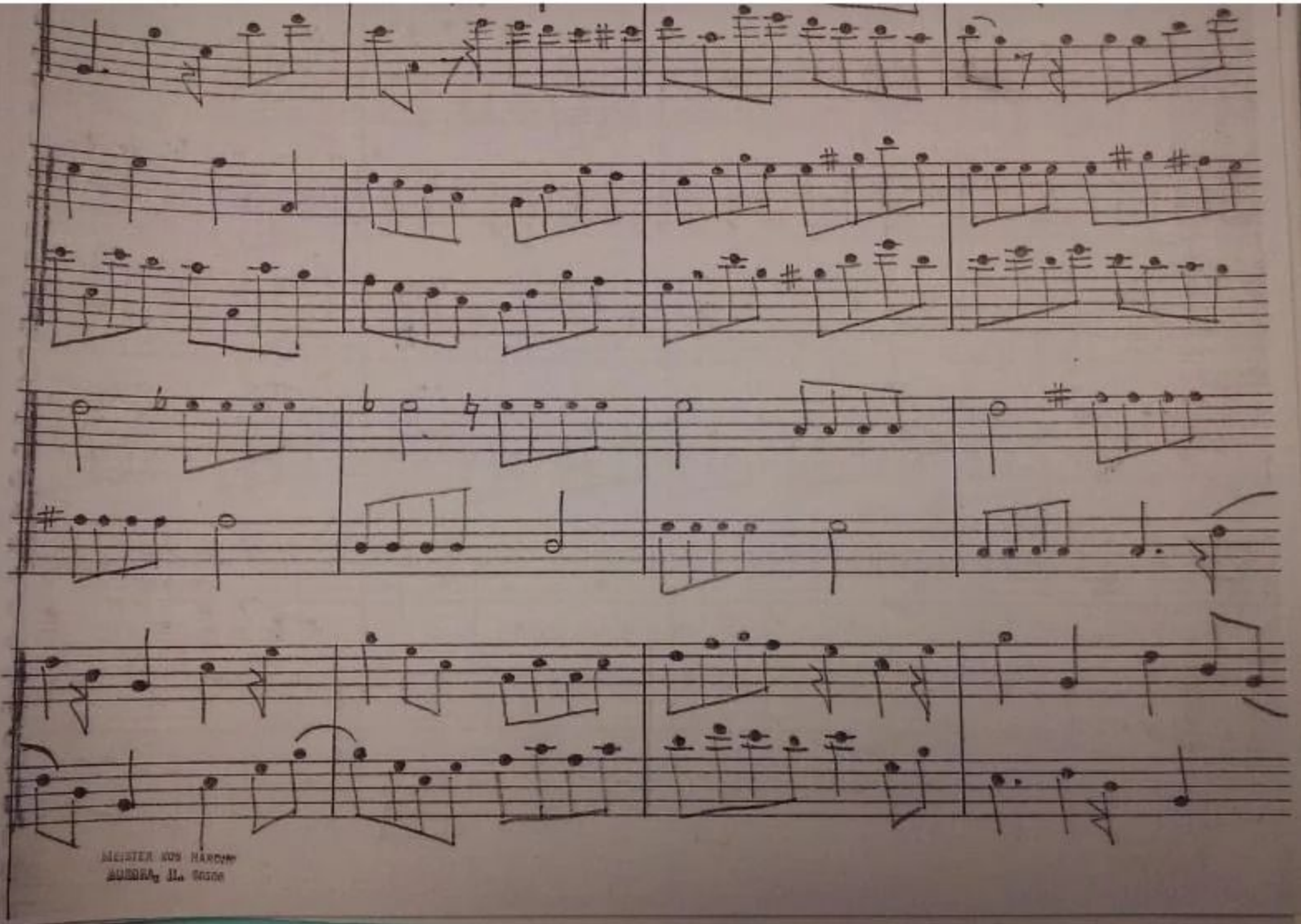

FANTASIA FOR UNACCOMPANIED NOSE-FLUTE

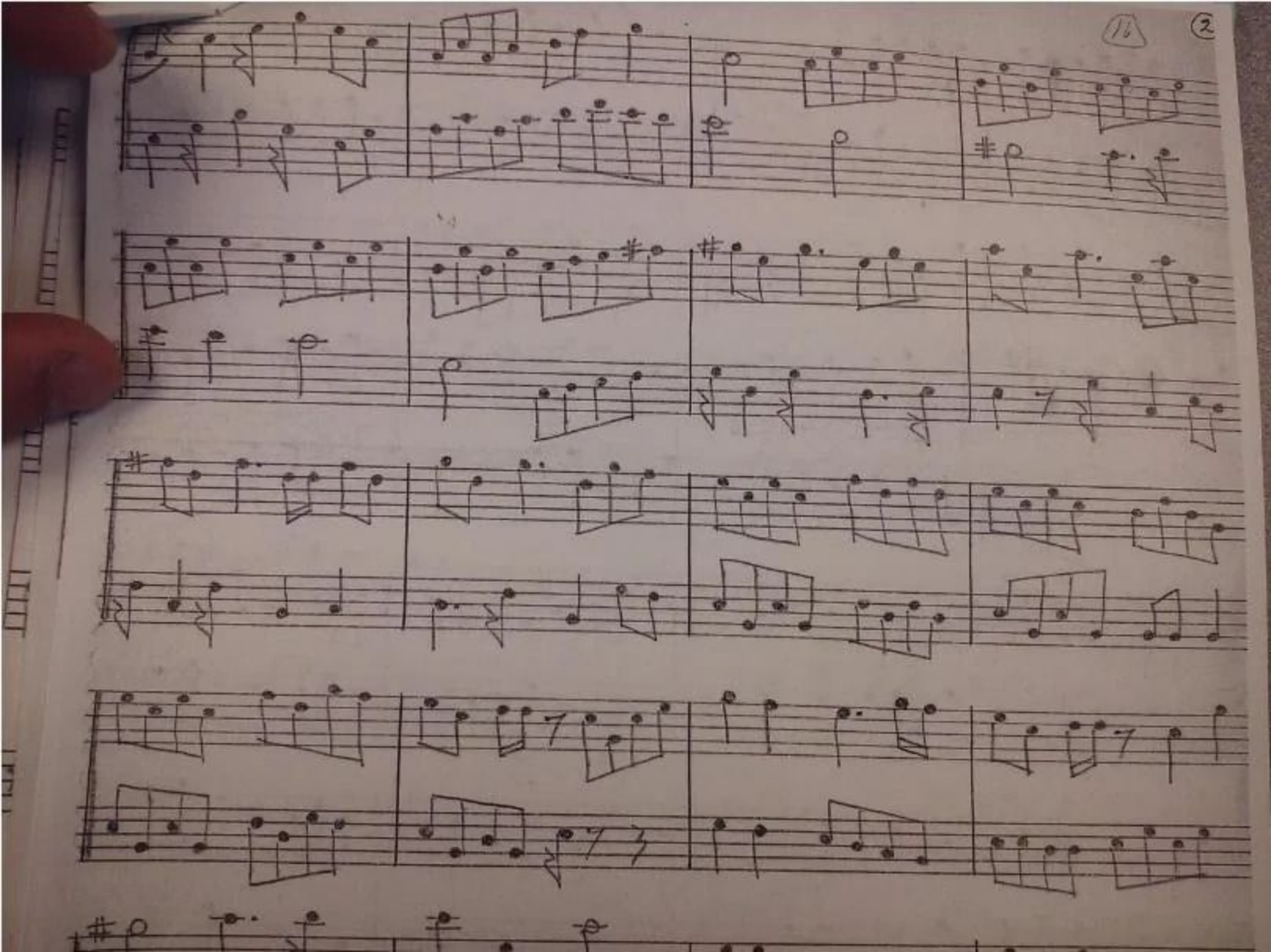
MARCH #5

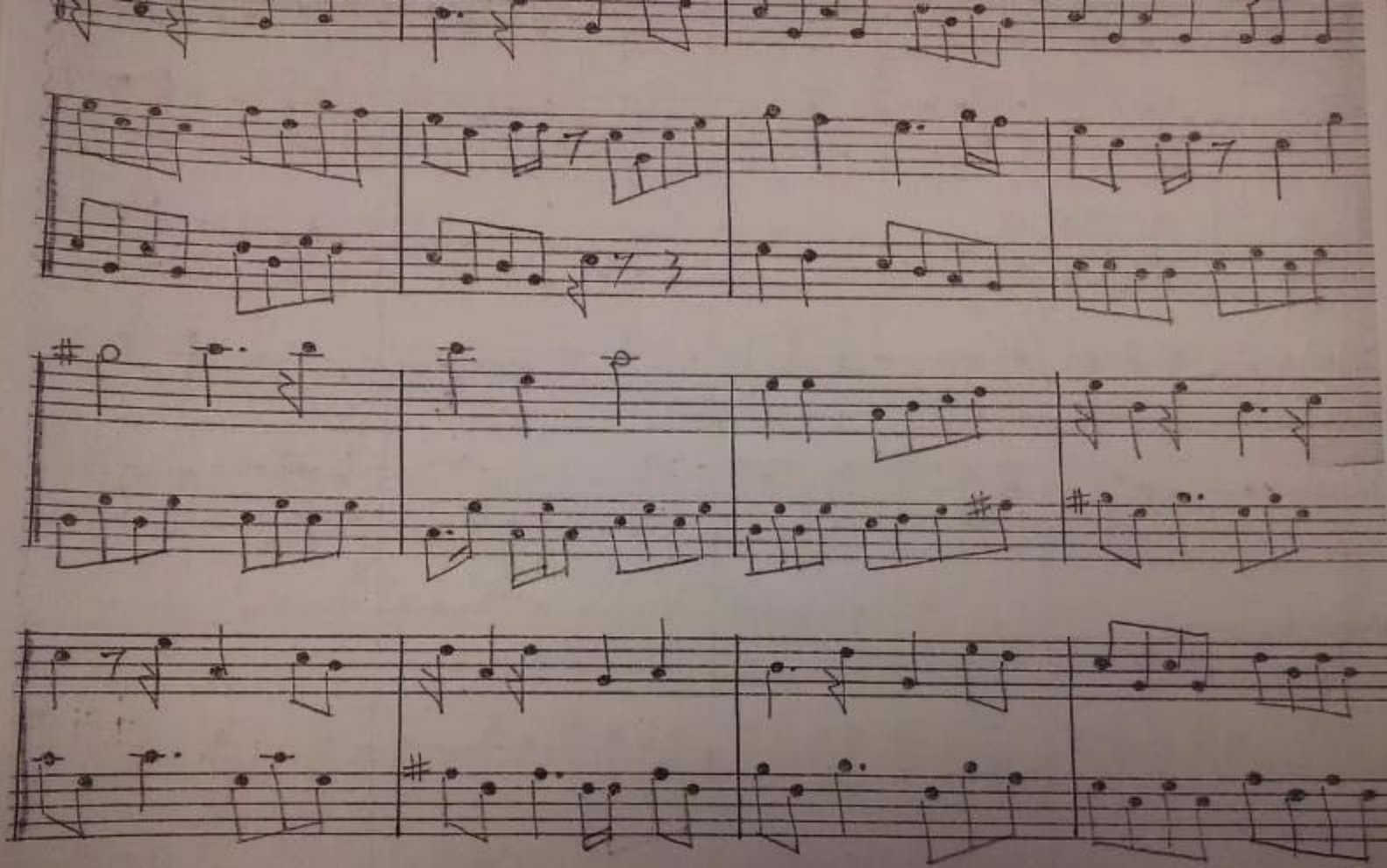
T. J. Raczynski

14

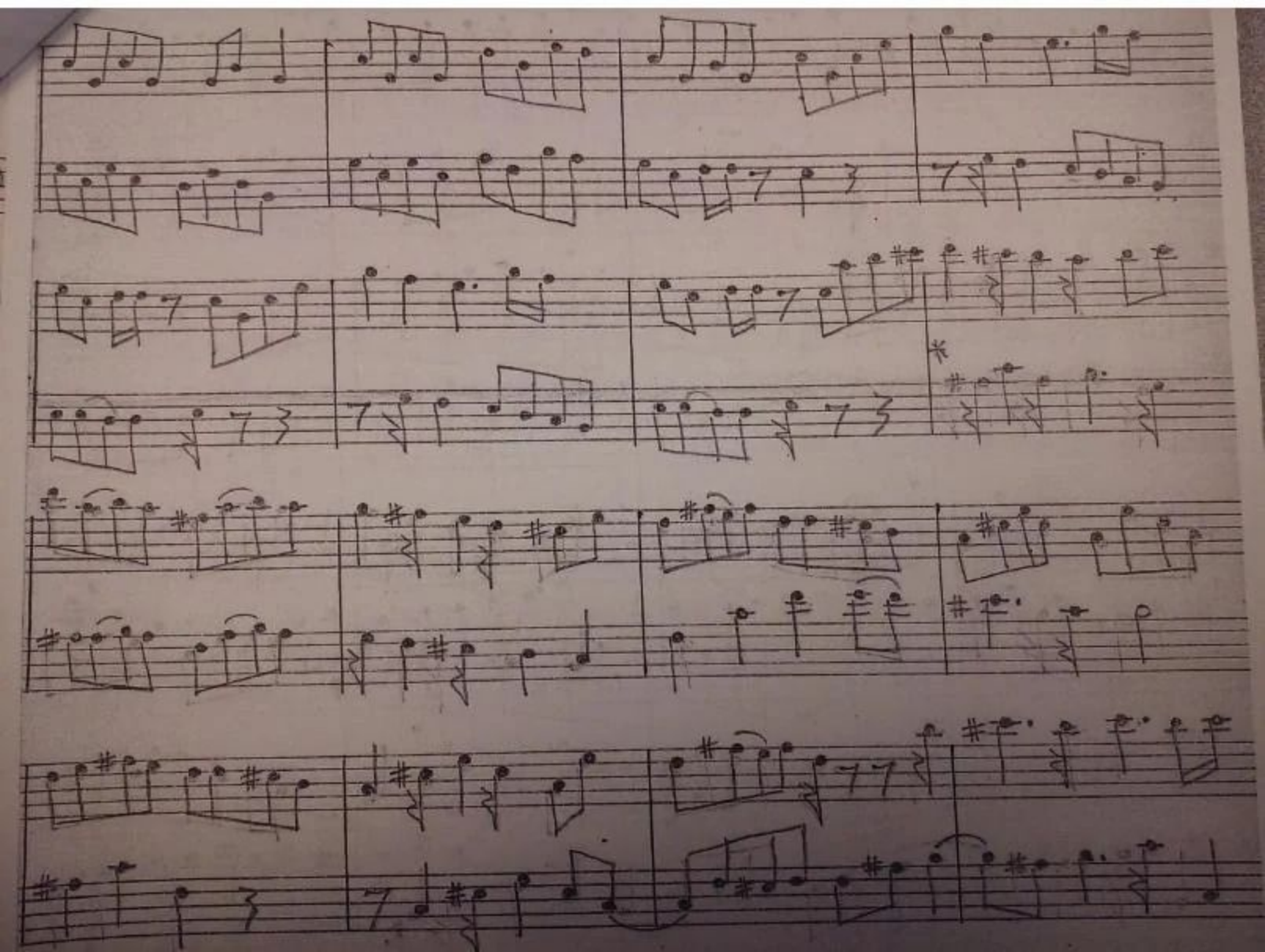


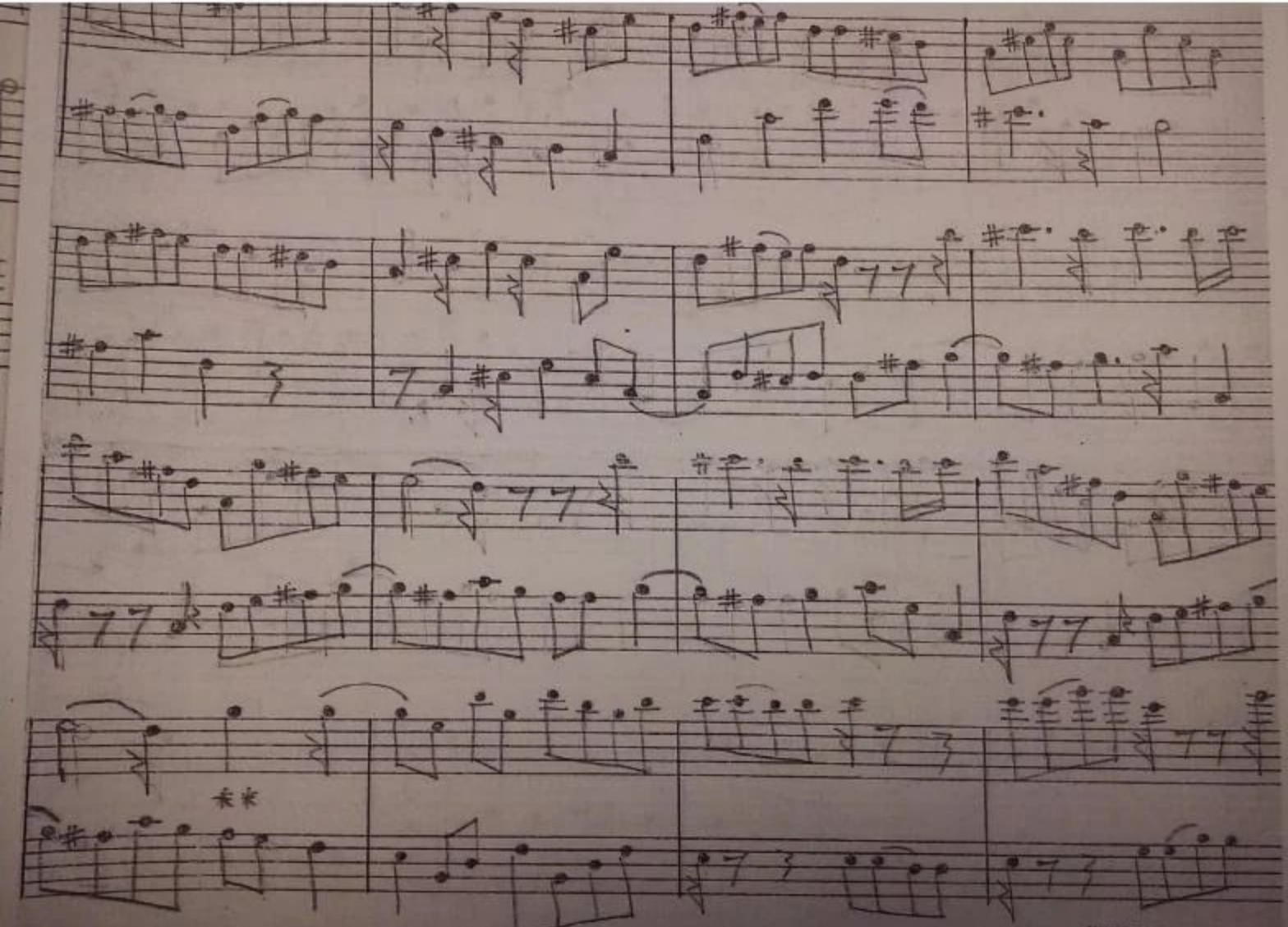

MEISTER VON HARTUM
AURORA II. 5050



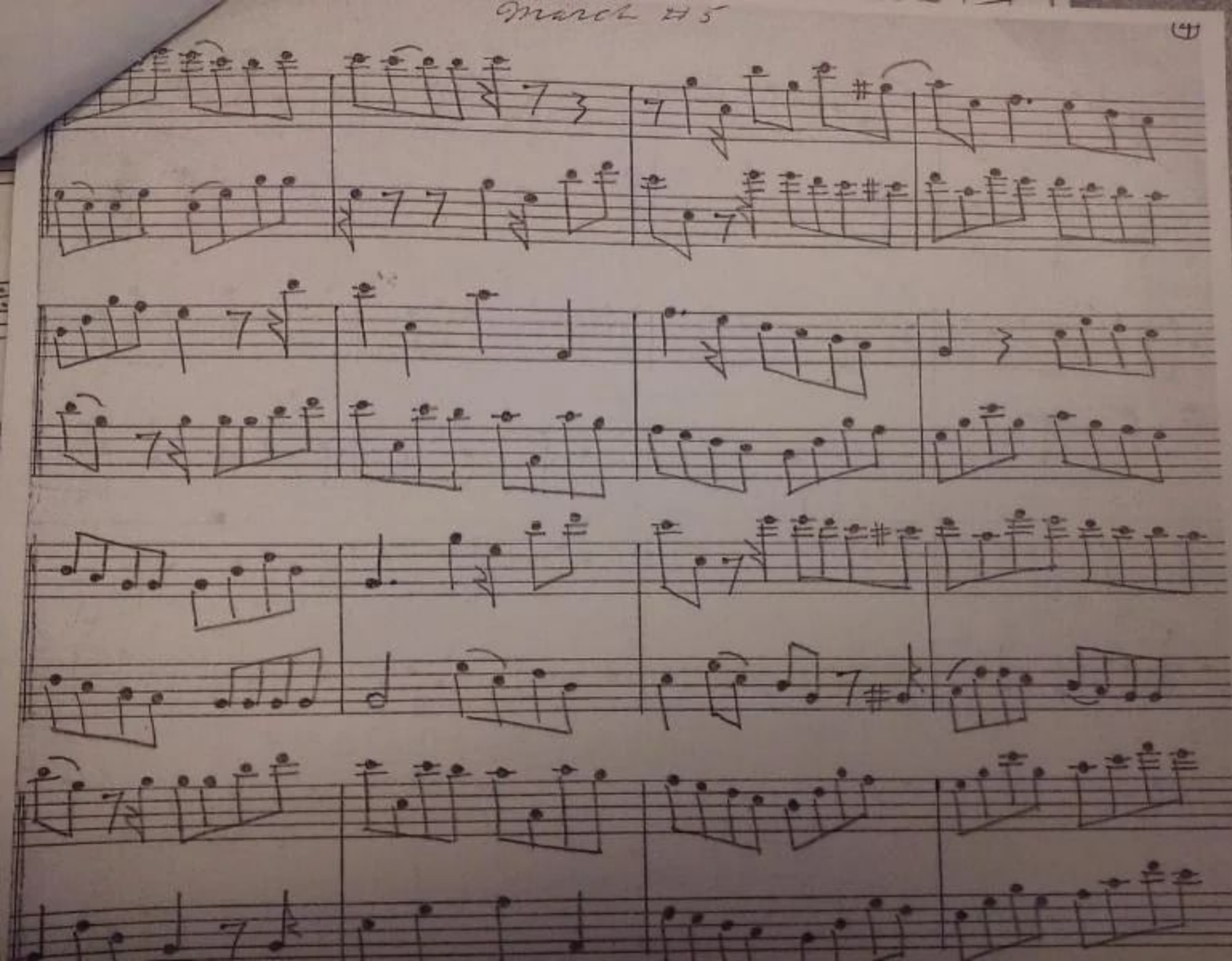


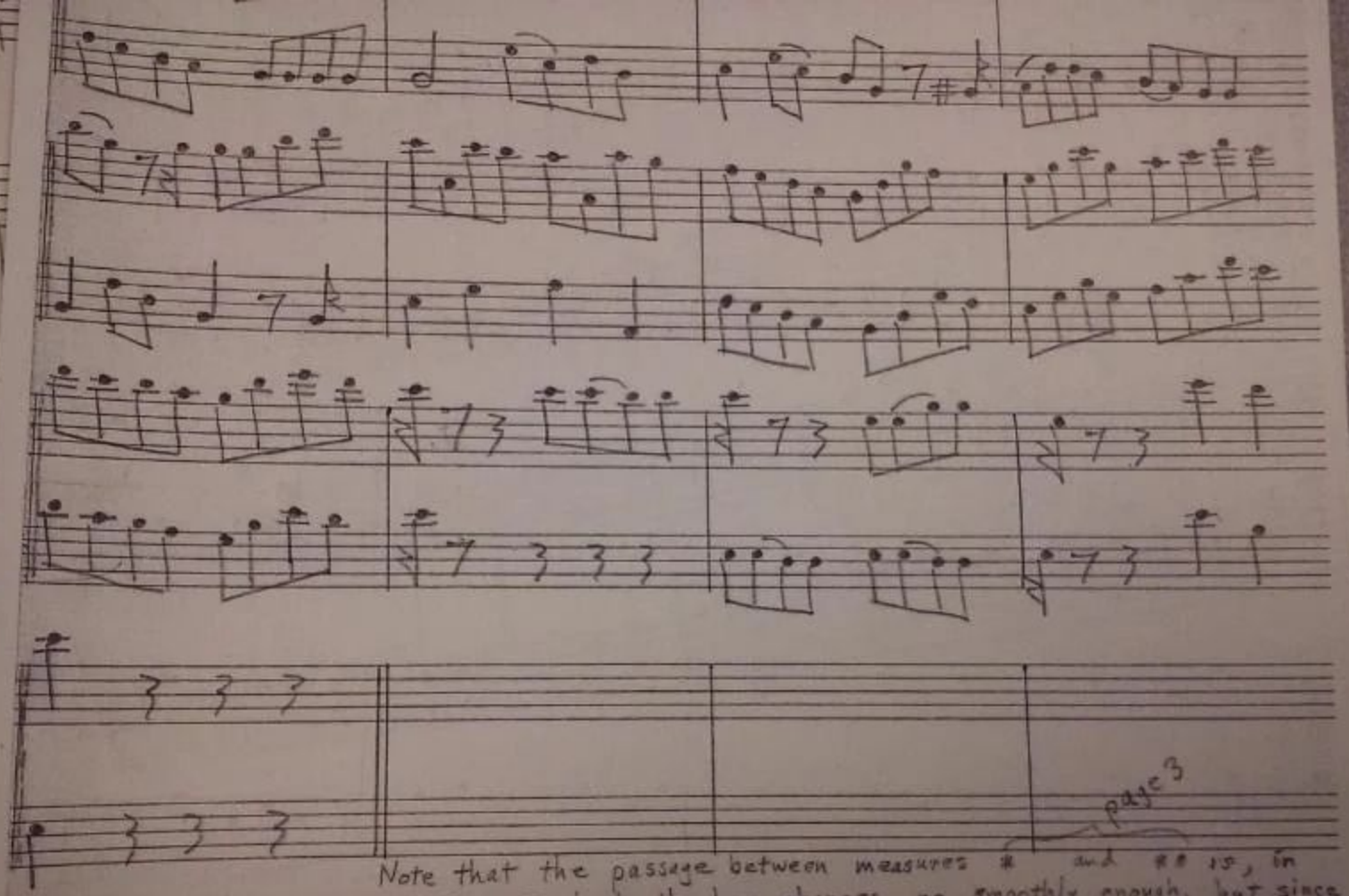
MEISTER 608 HARRIS
AURORA, IL 60506




MEISTER BOB MARTIN
AURORA, IL 60505

March #5





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Note that the passage between measures # and ## is, in effect, played in key of D. I think the key changes go smoothly enough, but since I have only a fretless home-made guitar and a cracked voice to test harmonies with, I can't be certain. If the key-changes sound awkward, this passage can just be rewritten in the original key of C. The purpose of the key-change, ... is to avoid possible monotony from playing too long in one key.